



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

FOUR NOTES

BY ALBERT STANBUBROUGH COOK

I

Shakespeare, *Sonnet 146*

The theme of Shakespeare's *Sonnet 146* manifestly reposes upon the contrast between the body and the soul, the perishableness of the one and the immortality of the other. To bedizen and pamper the body is to starve the soul; the soul should therefore insist on ignoring the body's extravagant demands. Shakespeare may well have had in mind the words of Paul (1 Cor. 9. 27): "I keep under my body, and bring it into subjection"; of Peter (1 Pet. 3. 3): "Whose adornment let it not be that outward adorning of plaiting the hair, and of wearing of gold, or of putting on of apparel, but let it be the hidden man of the heart"; and again of Paul (Rom. 13. 13-4): "Let us walk, . . . not in rioting and drunkenness; . . . but put ye on the Lord Jesus Christ, and make not provision for the flesh, to fulfil the lusts thereof"; (2 Cor. 4. 16): "Though our outward man perish, yet the inward man is renewed day by day."

Thus regarded, the sonnet as a whole is clear enough; but the steady course of the argument is somewhat broken by the second line, which is not only hypermetric, but can not be cured by the mere omission of the three words repeated from the preceding line, and is further clouded by the word "array," which, on its face, seems to prelude the lines immediately following, and yet is connected with "rebell powres" in such a way as to suggest a meaning quite incompatible with this theory. But here it will be necessary to examine in detail the text of the Quarto of 1609, as reproduced in Alden's fine variorum edition of the sonnets (Boston, 1916):

Poore soule the center of my sinfull earth,
My sinfull earth these rebell powres that thee array,
Why dost thou pine within and suffer dearth
Painting thy outward walls so costlie gay?
Why so large cost hauing so short a lease,

Dost thou vpon thy fading mansion spend?
 Shall wormes inheritors of this excesse
 Eate vp thy charge? is this thy bodies end?
 Then soule liue thou vpon thy seruants losse,
 And let that pine to aggrauat thy store;
 Buy tearmes diuine in selling houres of drosse:
 Within be fed, without be rich no more,
 So shalt thou feed on death, that feeds on men,
 And death once dead, ther's no more dying then.

The difficulties of the second line will be indicated by Alden's textual note on its first four words:

Fool'd by those M, A, Co, B, Hu¹, Kly; *Fool'd by these* Kt, Del, Dy, Sta. Cl, Wh¹, Hal, Ox: *Starv'd by the* Stee conj.; *Starv'd by these* But; *Thrall to these* Kinnear conj., N, Wa; *Slave of these* Cartwright; *Leagued with these* Brae conj., Hu²; *Foild by these* Palgrave conj., Massey conj.; *Hemm'd with these* Furnivall conj.; *Press'd by these* Do, R; *Why feed'st these* Ty; *Sport of these* Sharp; *Lord of these* Her conj.; *Feeding these* Sebastian Evans conj.; *Spoil'd by these* Spence conj.; *Vew'd by these* Rushton conj.; *My sins those* Bulloch conj.; *Sinful thro'* Nicholson conj.; . . . *these* Gl, Cam, Wh², Her, Be.

These difficulties are bound up with the interpretation of "rebell powres," a phrase which may be read in the light of line 9; the soul is exhorted to live at the expense of its ruffling and greedy servant, and, rather than pine (1. 3), to let it pine (1. 10), instead of indulging the body in the way which Spenser describes (*F. Q.* 2. 1. 57):

Behold the ymage of mortalitie,
 And feeble nature cloth'd with fleshly tyre,
 When raging passion with fierce tyranny
 Robs reason of her dew regalitye,
 And makes it servaunt to her basest part.¹

Similarly Shakespeare has (*Sonn.* 151. 5-8):

I do betray
 My nobler part to my gross body's treason;
 My soul doth tell my body that he may
 Triumph in love.

On this point Shakespeare is as imperative as Petrarch, who, writing to his brother in 1348, thus adjures him (*Fam.* 10. 3)²:

¹ Cf. *F. Q.* 2. 4. 7. 7; 2. 6.40. 4; 2. 9. 1. 1-6; 3. 5. 44. 2; 3. 7. 21. 5; 6. 4. 11. 9; 6. 6. 5. 8; *Col.* 867-8.

² Ed. Fracassetti 2. 81; tr. Fracassetti 2. 474.

Tu vero, ut finem faciam, vitam omnem inter contemplationem ac psalmodiam et orationem lectionemque partire. Corpori tuo, tamquam rebellaturo, si possit, et contumaci mancipio nihil tribuas, nisi quod negare non potes; in vinculis habe; serviliter tractari debet, ut intelligat unde sit.

In its tenor, and even in some of its phrases, we have here a passage almost close enough to have served as an original for Shakespeare. But as this borrowing is improbable, we shall need to go no further than the epistles of Paul; thus (Rom. 7. 23): "But I see another law in my members, warring against the law of my mind, and bringing me into captivity to the law of sin which is in my members"; (Gal. 5. 17): "The flesh lusteth against the Spirit, and the Spirit against the flesh; and these are contrary the one to the other." Here we have the members of the body warring against the mind, as Spenser contrasts passion with reason. We see, then, with sufficient clearness what Shakespeare meant by "rebell powres." They are, in the language of Professor George Herbert Palmer, "the changing, conflicting, enslaving passions."³

As indicated above, the "array" of the second line has troubled the commentators. Of its various senses in the Elizabethan period, the chief are (1) marshal for battle, (2) clothe, attire, (3) trouble, afflict. In support of (2), Verity, for example, says: "The body is the vesture which encloses the soul." As against those who would extend (3) to mean "hem in like a besieging army," Alden objects: "No evidence is given for the meaning 'beleaguer' or 'besiege.'" In default of the appropriate meaning for *array*, Miss L. I. Guiney proposed, in 1911,⁴ to read *warray*, "apparently not knowing of its having been long since proposed by Sebastian Evans" (Alden). After citing the *Faery Queen* (1. 5. 432) and *Selinus*, Miss Guiney adds: "That a soul can be fooled, or foiled, or hurt, or pierced, or maimed by rebel powers *warraying* her, is eminently intelligible, and is built on a magnificent metaphor. The very sound of 'warray' would recommend it to the Shakespearean sense of beauty and fitness."

This emendation of Miss Guiney's (when and where had Sebastian Evans proposed it?) seems to me fairly self-evident. Shakespeare had no doubt read the word in Chaucer, for it occurs in *Troilus and Criseyde* (5. 584), a source of *Troilus and Cressida*; in

³ *Intimations of Immortality in the Sonnets of Shakspeare*, p. 48.

⁴ *Notes and Queries* 11. 4. 85.

the *Knight's Tale* (685-6), whence Shakespeare and Fletcher (Lee, *Life of William Shakespeare*, new ed., pp. 439-441; *Encyc. Brit.*, 11th ed., 24.782) derived the *Two Noble Kinsmen*, and Shakespeare suggestions for the *Midsummer Night's Dream*. In both these cases (Chaucer has it at least nine times), it means "war against." From 1590 Shakespeare might also have found it (five times in all) in the first three books of the *Faery Queen*. But a more notable instance, and one which I can not help thinking Shakespeare had in mind, occurs in the 44th sonnet of the *Amoretti*. This sonnet has so much in common with the one we are discussing that detailed discussion of parallels is almost superfluous (the more striking correspondences will be suggested by the underscored passages):

When those renoumed noble Peres of Greece,
 Thruh stubborn pride, amongst themselves did jar,
 Forgetfull of the famous golden fleece;
 Then Orpheus with his harp theyr strife did bar.*
*But this contiually, cruell, civill warre,**
The whiche my selfe against my selfe doe make;
Whilest my weak powres of passions warreid arre;
 No skill can stint, nor reason can aslake.
 But, when in hand my tunelesse harp I take,
 Then doe I more augment my foes despight;
 And grieffe renew, and *passions doe awake*
To battaile, fresh against my selfe to fight.
 Mongst whome the more I seeke to settle peace,
 The more I fynd their malice to increase.

Here, in the seventh line, is not only our verb "warray," but also the "powres"—though in a different sense—which Shakespeare employs in conjunction with it. Spenser's sonnet was written 1592-4, and published 1595; and, according to most commentators, this would have been early enough to admit of Shakespeare's having used it for his purpose.⁷

* Similarly *F. Q.* 4. 1. 23. 6-9; 4. 2. 1. 7-9; cf. Apollonius Rhodius 1. 456 ff.

* Cf. Shakespeare, *Sonn.* 35. 12:

Such civil war is in my love and hate.

⁷ Alden says (p. 451): "Evidence for an early date for at least a certain number of the Sonnets seems to preponderate; but this need not be applied to the whole collection." See his table of conjectural dates by various editors on pp. 451-2 (Beeching's, 1597-1603; Lee's, 1594-1603; Rolfe's, 1597—; Dowden's, 1592-1605, etc.). Even if we assume that Spenser's

The following notes touch upon particular points which have happened to interest me.

2. At the beginning of the line, I would emend with Herford, "Lord of these"; this lordship is implied in "rebell," and again in 9-14.

With the thought cf. *Julius Cæsar* 2. 1. 67-9:

The state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Dowden quotes *Lucrece* 722-6:

She says, her subjects with foul insurrection
Have battered down her consecrated wall.

To this might be added *Lucrece* 1170-2:

Her house is sack'd, her quiet interrupted,
Her mansion battered by the enemy;
Her sacred temple spotted, spoil'd, corrupted.

4. Alden says: "Sarrazin finds here evidence that Sh. had been in Italy, as the practice of painting the exterior of buildings was unknown in England." But Spenser describes a palace built of brick (*F. Q.* 1. 4. 5):

And all the hinder partes, that few could spie,
Were ruinous and old, *but painted cunningly*.

The latter may also have been in Shakespeare's mind when he wrote *Rich. II* (1595-6) 1. 1. 178-9:

That away,
Men are but gilded loam or painted clay.

6. *Mansion*. Cf. *Sonn.* 95. 9-10:

O, what a *mansion* have those vices got
Which for their habitation chose out thee!

Add *F. Q.* 6. 3. 28. 1-3:

So well he did his busie paines apply,
That the faint sprite he did revoke againe
To her fraile *mansion* of mortality.

sonnet was not yet published, Shakespeare might have seen it in manuscript; for Spenser's allusion to Shakespeare about that time, see *Col.* 444-7, and for Shakespeare's to Spenser, see *M. N. D.* (probably 1595) 5. 1. 52-3 (cf. Lee, *Life of W. S.*, new ed., pp. 150-1.)

And see *Lucrece* 1171, above.

10. *pine*. Walsh, in his edition of 1908 (quoted by Alden, p. 356), cites *L. L. L.* 1. 1. 125:

The mind shall banquet, though the body pine.

Cf. *F. Q.* 1. 10. 48. 8-9:

His mind was full of spiritual repast,
And pyn'd his flesh to keepe his body low and chast.

11. Cf. *F. Q.* 1. 9. 40. 6:

Is not short payne well borne, that bringes long ease?

Add *Amor.* 63. 14:

All sorrowes short that gaine eternall blisse.

divine. Somewhat as in *Rich. II* 1. 1. 37-8:

My body shall make good upon this earth,
Or my *divine* soul answer it in heaven;

where the adjective shades from the sense, "partaking of the nature of God," into that of "immortal."

drosse. The meaning of the word corresponds well to that of the Greek *σκύβαλον*, "refuse, offscouring, screenings, rubbish,"* as found, for example, in *Phil.* 3. 8. (R. V.): "Yea verily, and I count

*The two translations of *σκύβαλον*, that of the A. V. and the R. V., are associated in Giles Fletcher, *Christ's Victory* l. 17 (ed. Boas, p. 22):

Dread Lord of Spirits, well thou did'st devise
To fling the world's rude *dunghill*, and the *drosse*
Of the ould Chaos, farthest from the skies.

And again in 3.26 (p. 64):

And Man his God, for thirtie pence hath sold.
So tinne for silver goes, and *dunghill drosse* for gold.

In the sense of "refuse, worthless matter," *dross* is used by Shakespeare, *King John* 3. 1. 165; *M. V.* 2. 7. 2, etc.; cf. *drossy*, *Hml.* 5. 2. 197. Spenser frequently has the word. Thus *H. L.* 183-4:

His *dunghill* thoughts, which do themselves enure
To dirtie *drosse*, no higher dare aspyre.

cf. *H. B. B.* 279; *H. H. L.* 276; *Time* 687; *Amor.* 27, 2, etc.; cf. *drossy*, *Amor.* 13. 12. Milton also employs it. Thus, *P. R.* 3. 29:

All treasures and all gain esteem as *dross*.

Cf. *Time* 6.

all things to be loss for the excellency of the knowledge of Christ Jesus my Lord; for whom I suffered the loss of all things, and do count them but *refuse*, that I may gain Christ, . . . (v. 11) if by any means I may attain unto the resurrection from the dead." Here we have not only the word *loss* (twice), but conceptions closely akin to those expressed by Shakespeare: "I [my body, my servant] suffered the loss, . . . that I [my soul] might attain unto the resurrection [eternal life, 'tearmes divine']." If this passage indeed underlies Shakespeare's lines, it is easy to see how "loss," as a rhyming word, would be conveniently answered by "dross," in the sense of "refuse" (A. V. "dung"), though at the expense of a somewhat forced phrase, "houres of drosse," where "houres" (= brief time) is antithetical to "tearmes diuine" (the years of God, as it were: cf. Job 10. 5; 36. 26; Ps. 77. 10; 102. 24. 27; Hab. 1. 12; 2 Pet. 3. 8).

13-4. Cf. 1 Cor. 15. 54 (from Isa. 28. 8): "Death is swallowed up in victory"; 2 Cor. 5. 4: "That mortality might be swallowed up of life"; Heb. 2. 14: "That through death he might destroy him that had the power of death." The precise thought has been well expressed by Beeching: "By withdrawing food from what dies, and so diminishing the diet of death, we are said to 'feed on death.'"

II

Shakespeare's "yellow sands"

What precedent had Shakespeare (*Temp.* 1. 2. 376; *M. N. D.* 2. 1. 126) for calling sands yellow? Ultimately, no doubt, a Latin one. Thus Virgil, *Aen.* 7. 30-2:

Hunc inter fluvio Tiberinus amœno
Verticibus rapidis et multa *flavus* harena
In mare prorumpit.

Thus translated by Williams:

When Tiber's smiling stream,
Its trembling current rich with *yellow sands*,
Burst seaward forth.

Similarly Ovid, *Met.* 14. 448.

Aen. 5. 374; 6. 643; 12. 741; *Georg.* 3. 110 have *fulvus*, instead of *flavus*; and so Ovid, *Met.* 2. 865; 9. 36; 10. 716, none of these referring to the seashore. *Met.* 10. 713-6,

Protinus excussit pando venabula rostro
 Sanguine tincta suo, trepidumque et tuta petentem
 Trux aper insequitur, tososque sub inguine dentes
 Abdidit, et *fulva* moribundum stravit *harena*,

not only underlies *Venus and Adonis* 661 ff., 1052 ff., but may possibly have suggested *Henry V* 3. 6. 170-1:

We shall your *tawny* ground with your red blood
 Discolour.

Conington, criticizing the *fulva* of *Aen.* 5. 374, remarks of the Ovidian passage that "there is some force in the epithet as used by a lively colorist," suggesting as it does a contrast with the white flesh and the red blood.

As a proximate source of the passage in the *Tempest*, Marlowe's *Hero and Leander* (1. 346-7) has been suggested:

Where all is whist and still,
 Save that the sea, playing on *yellow sand*, etc.

Among later poets who have thus employed *yellow* and *tawny* are Wordsworth, *Peter Bell* 61 (cf. *Evening Walk* 187, "tawny earth"):

Yon *tawny* slip is Libya's *sands*;

Shelley, *Rosalind and Helen* 783:

O'er the *yellow sands* with silver feet;

and Tennyson, *Lotus-Eaters* 37:

They sat them down upon the *yellow sand*;

cf. *Enoch Arden* 2; *Lover's Tale* 1. 535; *Voyage of Maeldune* 57 ("tawny sands").

III

Milton, *Lycidas* 86

Jerram, in 1874, refers the "smooth-sliding" and the "vocal reeds" of this line to Virgil, *Georg.* 3. 14:

tardis ingens ubi flexibus errat
 Mincius, et tenera prætexit harundine ripas.

But here is no "smooth-sliding," and no "crowned," nor is there in *Ecl.* 7. 12, which repeats the last four words. *Aen.* 10. 205

describes Mincius as "velatus harundine glauca." "Smooth-sliding" had already occurred in Sylvester's *Du Bartas*, as Jerram also saw (cf. *N. E. D. s. v.*), but it is a question of its ultimate source. For this I think we must look to Ovid. Thus, *Am.* 3. 6. 81-2:

Supposuisse manus ad pectora *lubricus amni*
Dicitur.

Cf. *Am.* 1. 8. 50:

Ut celer admissis *labitur amnis* aquis.

The first of these poems begins thus:

Amnis, arundinibus limosas obsite ripas,

which perhaps confirms the view that Milton had it in mind. For "crowns" we must seek another passage in Ovid, *Met.* 5. 388:

Silva coronat aquas, cingens latus omne.

Cf. *Met.* 9. 335. This sense of *crown* does not distinctly appear in *N. E. D.*, but an example occurs in Drayton, *Polyol.* 21. 108:

Whose fountain Ashwell *crown'd* with many an upright plant.

As for "*vocal* reeds," Jerram refers to Lucretius 5. 1382-3:

Et zephyri, cava per calamorum, sibila primum
Agrestis docuere cavas inflare cicutas.

IV

Padelford (*Early Sixteenth Century Lyrics*, p. 34) prints these lines:

The swift swallow pursueth the flyes smale;
The busy bee her honye now she minges.

This sonnet, as is well known, reposes upon Petrarch, *Son. in Morte* 42 (Carducci and Ferrari, *Rime*, No. 310), but, as Padelford remarks (p. lv), Surrey "expands Petrarch's eight verses of nature description to twelve," among the former being no hint of the lines quoted above. They are adapted, of course, from Chaucer, *P. F.* 353-4, which Surrey might have read thus in Thynne's edition (1532):

The swalowe murder of the flyes smale
That maken hony of floures fresshe of hewe.

Surrey refers to Chaucer in one of his poems on the death of Wyatt
(Aldine ed., p. 60) :

That reft Chaucer the glory of his wit.

Yale University.
